

GOOD OR BAD ARE NEW DANCE STEPS

Grizzly Bear Dance in Polite Form is Not Vulgar But Deplored.

NEW YORK, Dec. 12.—Can you dance the grizzly bear? It is making the turkey trot look as prim and old-fashioned as a square dance.

The other night the first junior cotillion took place at Sherry's but the manner of its happening was "Hamlet" with Hamlet left out. For no cotillion was danced because of the almost universal desire of the younger set to dance the grizzly bear.

To be sure Mayor Fitzgerald of Boston, recently announced that if the grizzly bear were danced in any of the halls of that city it would be sufficient warrant for a revocation of the license of the place in which it was allowed.

However, Mayor Fitzgerald's words are flung in his teeth by no less a person than Alviene, Frank Gould's old dancing master, and the instructor of many young men and women in the four hundred. Alviene declares the grizzly bear is a perfectly nice, tuneful, enjoyable dance, only like other good things, it may be abused.

"In its correct form it is quite simple and delightful," he explained. "It begins with on two-step measure, danced to one side, and a second two-step measure danced to the other. Then clasped with uplifted hands, the dancers take four half-time steps in a circle. It is this move of the dance which is its distinguishing feature and from which the name was derived, for the motion combined with the uplifted arms reminds one of the pictures of a grizzly bear rearing up and advancing to meet its enemy. After the half-time steps the two-step measures follow again, and then the grizzly bear motion is repeated.

"Personally, I do not think the dance particularly pretty or graceful. But, like the Boston and other recent favorites, it lends itself to freedom of movement and a certain romping tendency common among young people. However, when it is properly danced there is nothing offensive to modesty."

But there are plenty of unseemly possibilities in the grizzly bear, improperly danced, and Alviene is quick to admit that.

"In certain circles even the name is not understood," he declared. "It is thought to mean that the dancers must stand extraordinarily close together, in imitation of the grizzly bear hug. That is why spectators have sometimes asserted that it resembled a hugging match. In this undignified and improper position the man extends his arms straight forward, resting each under the girl's arms. The girl puts her arms directly around the shoulders of the man, and they are as close together as they can be and move."

"Another vulgar variation of the way of holding a partner is shown when the dancers both crook their elbows out at the side holding them at stiff right angles to the body. Their hands meet in the middle, and the elbows of one partner rest lightly on the elbows of the other. Again the two are drawn close together in an unbecoming as well as ungraceful position."

"But the most offensive feature ever seen in the grizzly bear dance consists of the body movements. These made up the real reason the turkey trot was so severely condemned, and they have been transferred without palliation to the new dance. They include a sidewise swaying of the hips and a thrusting forward of the torso or abdomen beyond the normal position."

Needless to say, all these motions are not only ugly, but offensive to refined taste. They were originally copied from the most depraved stage dances, such as no decent person would practice, even professionally. But they certainly are an accepted part of the grizzly bear, as it is now, and then danced. They are not confined to the lowest class of dance halls, either, for reckless gaiety gets the upper hand of social decorum more often than is generally thought.

"Properly danced, the grizzly bear dance is all right; abused it is not fit to be mentioned in the presence of ladies."

The grizzly bear is one of the dances included under the ban of the committee on amusements and vacation resources of working girls of which Mrs. Charles H. Israel is chairman.

"It thing it is a great pity that society women should take up this disgraceful dance, even if they stick to a mild and refined version of it," says Mrs. Israel. "Their influence is so wide and far-reaching. When the newspapers chronicle that Mrs. Somebody of Newport introduced and danced the grizzly bear at her ball it is only to be expected that young people seeking to be socially correct should imitate."

"How can we expect to arrive at a decent standard for dancing when we have continually to fight the assertion that suggestive dances are taking place in the homes of the leaders of society?"

The Rule of Safety.
If you would be content never borrow nor lend. This refers to trouble and money.—Puck.

NOT NECESSARY TO GO ABROAD TO STUDY ART

Too Many People Studying to Be Professionals Who Are Not Even in the Amateur Class.—The Case of "Hattie."

BY ESTHER GRIFFIN WHITE.

A Chicago artist, giving an exhibition in Indianapolis, is talking for publication, or possibly effect.

He says there is no use in going abroad to study art. That the schools in this country teach as much as can be learned by an attendance on foreign schools.

Incidentally this artist has lived abroad for years, chiefly in Florence, Italy.

He says he endeavors to come back once each year.

To keep in touch he states with the "art life" of the country.

If this artist thinks so highly of opportunity and what is termed "atmosphere" in the United States, why, pray, doesn't he stay here?

For he not only lives abroad but studied in Europe for many years.

All this is rather amusing.

What he says, however, about the opportunities for study—as it pertains to instruction received in schools—is true enough.

And not only the art of painting but the art of music.

But there is a truth not so well known—or at least carefully concealed. And that is that there are too many persons studying art and music in both this country and abroad.

Too many schools pretending to foster talent that does not exist.

Too many teachers and instructors fooling the student to the top of his bent for the purpose of screwing all the money out of him—or her—he can. Later the ambitious young man or woman, of mediocre talent, finds this out.

Or, rather, it is brought to his bitter consciousness through failure to "make good." Sometimes the student puts this failure down to lack of appreciation or opportunity. For it is impossible for him to believe that it is owing to his lack of talent or because he is not endowed with superior artistic gifts.

Impossible because his teachers and masters have flattered him into the belief that he is the possessor of wonderful artistic qualities.

The world is strewn with these wrecks from art and music schools. More unhappiness, more disappointment, more disaster is engendered and results from this course of action than through any other one phase of artistic activity.

If art and music schools were frank and would state plainly the status of the individual talents of their students much would be gained in the adjustment of values.

This is, of course, only a dream. No school would take this course. It would be suicide.

Too many people cannot be studying in these schools if their object was the mere acquirement of culture. For the more people who have knowledge of the principles of art—and these are for all who will study—the higher the plane of average culture.

But to encourage with the idea of ability to create, and through this creation to come into fame and fortune—is a crime, unless the spark of superior talent or genius is obvious.

Are there not enough people starving in studios? Putting up a sick pretense of success? Aren't there enough pitiful failures transferred without palliation to the new dance. They include a sidewise swaying of the hips and a thrusting forward of the torso or abdomen beyond the normal position.

At the Chicago Art institute where there are thousands of students, in the Art Students' League, New York, where there are more, so great is the congestion that half the time half the students are not able to get into the lecture and study rooms.

Their masters gruffly give a criticism here, a word of praise there—god-like creatures, these masters, whose word of praise or blame kills or exalts.

There is no less "graft" in art and music, from the professional standpoint, than in politics. Everyone knows the melancholy and sordid history of certain celebrated prima donnas.

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nes. They have sold their souls for the price of a sky-rocket success.

And are not certain well known artists avowedly "commercial"? Do they not debase their art for the shekels of the crass and ignorant millionaire?

The self-deceived abound in the land.

There is Hattie in instance. She has a beautiful voice. That is, everybody tells her she has and she believes it to be the truth. She sings in the quartet of the leading church in town. In all the amateur theatricals she is the prima donne. Like a real for sure "leading lady," she bows over the footlights to the admiring plaudits of her townspeople, who have packed the opera house from pit to dome. When an usher hands her several huge bouquets of roses and she gathers them up in her arms and kisses them the audience goes wild.

The papers say next day that she "is a candidate for professional honors." That she has Melba skinned to a frazzle. That the paper is proud to live in the same town.

The boys all call her a "peach."

The girls view her with envy.

Later, she goes to New York, through herculean sacrifices of the whole family, for study. She stays there several years. Her teachers tell her she has a wonderful voice and must go abroad. More herculean sacrifices on the part, chiefly of brother John, who supports the family and sister Sarah who teaches school.

In Paris she learns a lot of things not specially good for her. But it is "behemian life." She remains possibly two years. She returns to her home in the small inland city. She gives a recital which is described by the society reporters as one of the "musical and society events of the season."

She is given a round of parties which she finds boring. She gets up late. She feels superior. Brother John timidly approaches her with the story of "hard times," "high price of living," "some returns on the investment put into her voice."

She feels resentful and abused.

Then begins the round of seeking concert and even theatrical engagements. She has about as much chance with the lyceum bureaus as she has with the theatrical people.

She starts out on her own hook and is fleeced out of several hundred dollars she has borrowed by a rascally manager.

She returns home and applies for position of soloist in the new church just completed but finds that it has gone to a niece of the man who built the church.

In desperation she takes a round at ten-cent vaudeville. She finds that because she can't dance or stand on

her head or sing like a brass dishpan she can't get engagements.

When a brutal manager finally tells her she'd better get out of vaudeville and go out with a singing evangelist she retires home in tears.

Brother John pats her on the back and says it is all right and goes out and renews the note for the money borrowed for the concert investment.

Sister Sarah says never mind. That she'll divide up with her to the last cent and not to worry. That something good will turn up and not to be discouraged. That she'll get up a little music class for Hattie.

But the class isn't a success because Hattie isn't a natural teacher and hasn't any patience and outraged mothers withdraw their patronage.

Finally one day in desperation she concludes to marry old Tom Davis who has been hanging on ever since they went to high school together. Tom owns a grocery and in common parlance is "doing well." He has always adored Hattie. Hattie really cares very little for him but she is "up against it." She can't stand it to stay at home. She can't make any money. She don't in fact, like to work very hard. And Tom promises almost anything.

And, after all, Hattie, in her innermost consciousness, admits her voice is only mediocre.

CALENDAR OF SPORTS

Tuesday.

Annual meeting of the National League of Baseball clubs in New York city.

Annual meeting of the Baseball Writers' association of America in New York city.

Bench show of the French Bulldog club of New England opens in Boston. Battling Nelson vs. Phil Brock, 12 rounds, at Cleveland.

Wednesday.

Annual bench show of the Pekinese club of America at Hotel Plaza, New York.

Patsy McKenna vs. Howard Baker, 20 rounds, at Leadville, Colo.

Thursday.

Finish wrestling bout between Henry Ordman and Jesse Reimer at Minneapolis.

Hilliard Lang vs. Spike Kelly, 20 rounds at Toronto.

Bombardier Wells vs. Fred Storbuck, 20 rounds at London, England.

Friday.

Annual meeting of the Texas Baseball league at Dallas.

Battling Nelson vs. Bobby Wilson, 10 rounds at Utica, N. Y.

Abe Attell vs. Tommy Houck, 12 rounds, at Pittsfield, Mass.

Phil Brock vs. Harry Donahue, 10 rounds at Canton, Ohio.

Saturday.

Finish of the six-day bicycle race in Madison Square Garden, New York.

Annual bench show of the Associated Special clubs, Chicago.

Opening of the season of the Eastern Intercollegiate Basketball association.

Sunday.

Mauna Loa, in the Sandwich Islands, 13,350 feet high, is the highest mountain which rises directly from the sea.

CIVIL SERVICE

Civil service examinations for a number of government positions in various parts of the world, will be held in Richmond tomorrow, according to announcement given out today by L. A. Handley, local secretary of the civil service commission. The number of Richmond men who will take the tests will not be known until the hour of commencing examinations. Some of the most important of the jobs offered are: xylotomist in the forestry service (\$1,000 a year); advanced apprentice engraver, junior physical chemist, aid in the coast and geodetic survey, expert teacher and bridge draughtsman in the department of public roads, laboratory helper, farmer in the Indian service, engineer and plumber in the Indian service.

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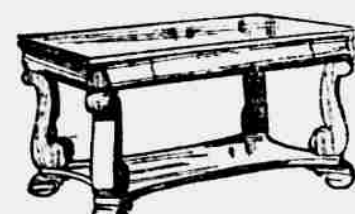
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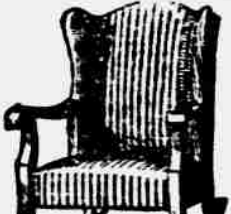
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